



NOW THEN

BRENDAN MONROE | OWEN JONES | MICHAEL NYMAN
A MAGAZINE FOR SHEFFIELD | ISSUE 87 | FREE



NOW THEN

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EDITORIAL

Here we are again, at the brink of our summer break. We don't print in July and August, so I've tried to cram as much extra value into this mag as possible. You can still catch us online as normal at nowthenmagazine.com.

In the lead-up to this year's Doc/Fest, we've bagged an interview with classical composer Michael Nyman (p40), who is bringing his World War I poetry and archive film performance **War Work: 8 Songs With Film** to City Hall on 6 June. You can find our pick of the Doc/Fest programme in this month's Filmreel or visit sheffdocfest.com for the full spread.

In the wake of the General Election result, I spoke to Owen Jones about the future of the Labour Party (p10). I'd also recommend you read Andrew Wood's musings on stone (p9).

Stay in touch. We're always open to ideas and suggestions via email, Facebook or Twitter. We run full online magazines in July and August, without the space restrictions of print, so shout me up if you've got ideas bouncing around that grey matter.

SAM
sam@nowthenmagazine.com

Our world is increasingly unequal, characterised by apathy, disconnection and the interests of the few. We can do better.

Now Then is a platform for independent art, trade, music, writing and local news.

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NOW THEN 87, JUNE 2015

JUST WAIT TILL IT'S BORIS...

5 // LOCALCHECK

Space in the City

7 // SAVE DEV ST

Heritage Crowdfunding

9 // STONE

A Stone's Life

10 // OWEN JONES

On Labour and The Left

14 // FOOD

BBQ

18 // WORD LIFE

Claire Basarich / Holly McNish / Tom Chivers / James Lock

21 // COOL BEANS

A Guide To Making A TV Show

30 // BRENDAN MONROE

Caught in Motion

35 // SOUND

Gigs in Your Lounge

36 // LIVE

Levelz / October Drift / Mammal Hands / Listings

38 // ALBUMS

Robert Glasper / Myth of A Life / Vennart / Werkha

40 // MICHAEL NYMAN

War Work

42 // HEADSUP

Rosie Reed Hillman

44 // FILMREEL

Doc/Fest 2015

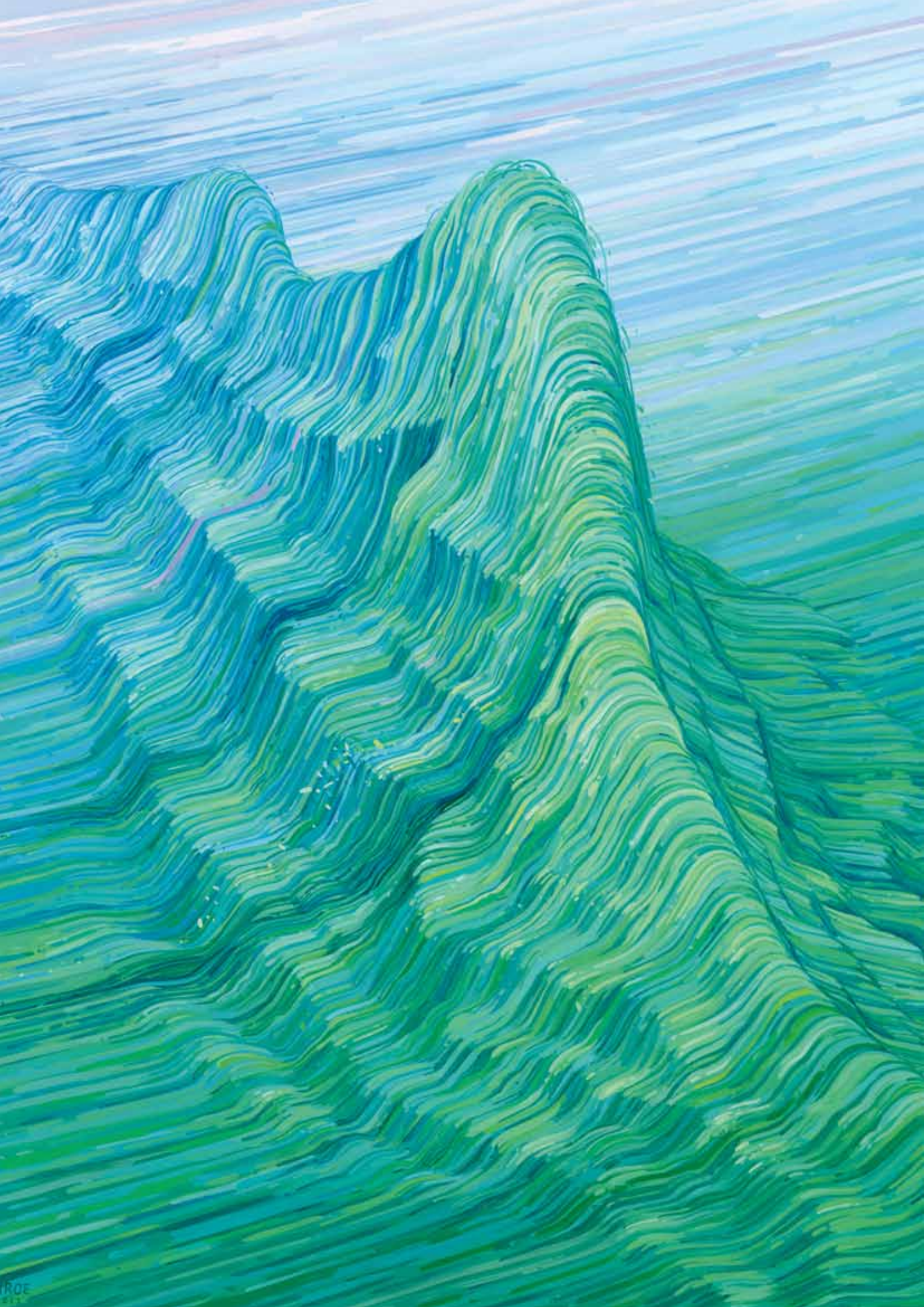
46 // FAVOURITES

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LOCALCHECK

SPACE IN THE CITY

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June is bustin' out all over, but not everything in the garden's rosy. Look around you. Within a few minutes' walk you can find a dozen 'To Let' signs and at least one person who's homeless. That's just wrong, in this day and age, or in any age.

And yet, thankfully, there's so much going on here, a few green shoots of recovery sprouting against the wailing, prevailing wind from Whitehall. A lot of people are now looking at the city's empty properties with a view to new projects. Theatre Delicatessen, for example, continues to build up a quality reputation in its occupation of the former Woolworths on The Moor. This large building has recently hosted many live presentations, from horror theatre festival to political experiment, all intriguing and welcoming.

Organiser Sarah Sharp thanks every one of the 25+ groups that have come together and added their thing to the project. Dozens of people have volunteered and benefitted, personally and in creative collaborations. This partnership between an arts group and owners of a building apparently has benefits both ways. Theatre Delicatessen and many other arts performers are erupting onto the Sheffield semi-underground arts scene. For corporate owners it can reduce the rates payable on their valuable asset, and add that invaluable, intangible tang of Bohemian coolness. I bet they don't put that in the annual accounts, but they know.

Ever more creative ways of living and sharing urban space are being imagined. Studio Polpo recently ran an experimental project in Castle House, the large co-operative department store on Angel Street near the former market. As well as imaginatively celebrating the history of a now-closed building, this one included 'living in'. Jon Orlek of Studio Polpo, speaking as an invited guest for a workshop at last month's Sheffield Anarchist Bookfair, encouraged people to try out co-operating on ideas using what's called 'meanwhile space'. That is, buildings standing empty, for one reason or another. The law is evolving, not fixed. It has grey areas, and within these people should put forward their ideas and co-operatively propose projects. Studio Polpo's report, **Experimental Residential**, details thoughts, strategies, projects and

examples from elsewhere on shared, temporary re-use of empty city centre buildings. Essential reading.

It does sound good - hard work, but great fun. Of course, the ultimate method of total challenge to property owners of any area is always in the air - occupation by squatting. For non-residential buildings it's not illegal - yet. In 2005-6, a squat which will be recorded in the annals of Sheffield history existed on Matilda Street. It was called The Matilda. It was "just an amazing time," says Mark Cartawick, one of those involved, originally not part of any activist group. A big landmark building, it was open for events and residents for around a year, gloriously messy and down-at-heel, but vibrant. Sadly, it didn't end well and the idea of a squatted social centre wandered into the long grass for a while. The building is now - yes, even now - apparently unused.

Personally speaking, I went there on more than one occasion and it inspired me. It sprouted my thinking outside the capitalist box, towards some kind of activism that just felt right for me. Something fun and positive, independent, powerful and adventurous. Now I'm always looking forward to what's growing next in the cracks in-between, behind the 'To Let' signs on Sheffield's shiny façade. Sitting in the bright cafe at Theatre Deli, I realised that this is happening before my eyes. And there's a whole city of people out there, so many of them waiting around for something like this to happen, something they can feel part of. Welcome to our future. This is it. What if there are no more jobs or grants to come? Instead, maybe, just less and less? What will we do? People aren't stupid. They don't sit around forever. They organise things.

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facebook.com/moortheatredelicatessen | studiopolpo.com
The Matilda history: sheffield.indymedia.org.uk/2006/06/342878 | alt-sheff.org

THE WOOLWORTHS PROJECT

JULY | THEATRE DELICATESSEN

Did you ever shop, work, or even do a little pick 'n' mix shop-lifting at the old Woolworths? Sad Siren Theatre would like to hear and share your memories of this once-loved store on the Moor. sadsirentheatre.co.uk

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HERITAGE CROWDFUNDING

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It began to look more ominous for the Devonshire Street shops when the report from the Council's planning officers came out.

It recommended that councillors on the planning committee approve the application to demolish 162-170, which includes the legendary Rare and Racy record and book shop. In March, a majority of councillors did as was suggested and approved the plans. They seemed to believe there was no basis to reject the plans, but also cited the costs of a possible government inquiry as a concern.

Government planning inquiries can now easily be triggered by developers when an application is rejected. Decisions can be overruled, with inspectors citing inconsistencies in local planning policy, or elements being outdated or incompatible with the National Planning Policy Framework (NPPF - the ultimate planning rulebook). This has resulted in a defensive approach from the council where local planning policy is concerned. In the Devonshire Street planning report, where policies look slightly outdated, they are dismissed as being too weak to uphold.

As a number of objectors have pointed out, there are rules in the NPPF which could be used to reject the application. Neither is it true that all planning inquiries go against councils. There have been a number recently which have upheld decisions, placing value on heritage assets and the character, identity and long-term economic vitality of an area - obviously all relevant to this case.

Our hope now lies with laws that protect the buildings which are home to these businesses. The buildings are very old, and whilst not listed, they are part of "an important group of early buildings" (Sheffield local planning guidance), which includes the listed building which is currently home to Within Reason, the former Wharnccliffe Fireclay Works and Showroom. Replacing 162-170 with modern units will have a harmful effect on the setting of listed buildings - how we can best experience the buildings. In planning law, at the level of the indisputable NPPF, that is a serious point.

It's unclear why the planning officers didn't home in on this. There was an attitude that heritage values were just not relevant to this case. A report looking into the significance of the buildings should have been commissioned at the beginning, but only materialised very late in the day at the request of South Yorkshire Archaeology Service. That report, by Wessex Archaeology, found that the loss of heritage value, especially communal heritage value, was so great as to outbalance whatever benefits the new development had to offer. None of the objectors knew about this, because the report only appeared online three months after the deadline for comments. The report also indicated that the particu-

lar buildings under threat, dating to c.1827, may be the oldest shop buildings in the city centre. We've found nothing to contradict this.

At the level of local planning, the council should have been confidently protecting these buildings, instead of disregarding them because they don't meet standards of listed buildings. At the level of national planning policy, the question of the harm to the setting of listed structures is very important, and many planning applications are declined because of this. Yet in this case it was only given the most basic lip service. This is a serious enough omission to have the decision overturned in the High Court, which is what our legal team - the same legal team used by SAVE Britain's Heritage - is aiming for. Files have been served. It's essential we get public support to fund this now.

Nick Roscoe is a heritage campaigner who is heading up the attempted judicial review.



Photo by Guy Atkinson (guyatkinson.co.uk)

Now Then is supporting the campaign to save 162-170 Devonshire Street. We have collated a digital album of local music (48 tracks and counting) which is being offered as one of the perks in the crowdfunding campaign.

To support the legal action and find out about other perks being offered by Sheffield artists, head over to savedevstreet.org.uk



STONE

A STONE’S LIFE

.....

I’m in Remo’s in Broomhill which, I guarantee, still serves the best coffee in town, facing down many young pretenders. The girl at the next table says to her companion, “It’s been done like this for 50 million years. We couldn’t change it because the world would end.” This might have been a sarcastic rant about her Human Resources department, but it called to mind the casual conversations between avenging angels in the film **Dogma**. She continues, “Danny’s a real brick, totally reliable, but Adam’s such a stoner...”

It’s strange that when we compare people to building materials, stone seems to lack the rigidity of the others, as though the geological timescale were as fickle as party politics. Papa may have been a rolling stone, but it’s not just humans that are judged harshly for their masonry tendencies. “The starlings are tough, but the lions are made of stone” is a lyric from one of my favourite songs. The big cats might look serious, but they’re powerless against being clambered on by the kids

standard practice to give buildings a new look by re-skinning them with a fashionable facade. In the backlash against modernism, we grew an umbilical cord to a half-imagined past, preserving facades while replacing the buildings behind, as may soon happen at the top of Devonshire Street. The older parts of cities gradually acquire a ‘Trigger’s Brush’ memory of ancient structures given four new faces and three new sets of innards.

These days it’s the modernist buildings that get the bold makeovers, to resolve the unforeseen decay that befell their ferro-concrete skeletons and the social experiments within them. Park Hill is the poster boy for such re-designs, presently freeze-framed in a ‘before and after’ pose, half in contemporary technicolour, half in sparse, Soviet camouflage. Meanwhile in the sandstone inner suburbs of Sharrow, Broomhall, Crookesmoor and Walkley, each blemish in the original flesh falls victim to an amateur cosmetic surgeon, armed with reconstituted stones, synthetic slates and uPVC.

.....

“IS STONE MADE UP OF TRAPPED NOISE?”

.....

or perched and pooped on by the birds. If you wanted to guard a bank or a museum, you could do a lot better than these fossils.

Mythology is full of living things being turned to stone, usually to punish or silence them. What if this really happened? Could you entomb your enemies? Is stone made up of trapped noise, stymied misadventures and foolish men lured into suspended animation? Could the magic be reversed at any moment, bringing walls crashing down, lifting pavements and releasing a cacophony of ancient troublemakers into our midst? Looking around, are there things made of stone that didn’t used to be so, or are temporarily so? Is stone, or stoniness, a fleeting state?

Look at how nature, art and society flow from lumps of rock. The combination of iron ore (for smelting), gritsone (for grinding) and sandstone (for building) made Sheffield the Steel City, but the supply of fine metals brought the artists, and the dirty working conditions attracted reformers and philanthropists, like John Ruskin, who managed to examine geology, species and sociology in equally intricate detail. Check out the Ruskin in Sheffield events if you don’t want to take my word for it.

Modernist architecture interrupted that flow. It used to be

Old masonry cracks in the frost, dissolves in the rain, and makes way for extensions and conservatories, but, as it does so, stories are released into the wild. The small quarries that peppered the land where Sheffield’s big parks now sit. The horses that carted the stones to the building sites, and the masons who cut and laid them. The unassuming family homes in Bents Green that were built from re-used pieces of the original Sheffield Cathedral. The rubble waste that is taken away and fills up holes where opencast coal mines used to be, laying the groundwork for a new industrial estate. The grinder dust that billows up and nags at the lungs, before being washed down the road gullies, silting up the rivers and finding its way into the flood defences of a nature reserve. Stone is always on the move, always telling a new story.

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OWEN JONES

ON LABOUR AND THE LEFT

After last month's General Election result, the Left is in disarray. At the time of writing, the clearest voices in the Labour leadership contest seem to be Blairite 'pro-business' candidates, with little acknowledgement of failures within the party which led voters to opt for the SNP, the Green Party or UKIP over Labour. Regardless of your party political affiliations, the coming year will be pivotal for the future of Labour and, as a consequence, our whole political system.

Author and journalist Owen Jones is a staunch Labour supporter, so I scheduled an interview with him for the week after the election to get his take on the party's "catastrophic defeat" (his words), which he attributes to its alliance with the Tories in opposition to Scottish independence, its failure to deflect claims of overspending by the previous Labour government, and the absence of "any coherent alternative at all".

I think you're right when you said recently that Labour didn't

have a very coherent election offer. What policies and issues should Miliband have put at the forefront of his campaign?

What I would have argued for was instead of wasting taxpayers' money on in-work benefits, to have a living wage instead. Instead of wasting public money on private landlords, subsidising them, we should've had a house building programme where councils were able to build housing to take down the five million-strong social housing waiting list. To have a jobs programme modelled on the likes of Germany, where the state actually gets stuck in, gets involved, doesn't just let the market decide.

We should've used the banks we bailed out and turned them into a public investment bank to rebuild our shattered economy. Instead of utilities being run by profiteers or foreign governments, they should be brought under the control of the people of this country, which would save money in the case of railways. We spend four times more subsidising them than we did in the days of British Rail.

Childcare – we should be modelling ourselves on Sweden, where costs are capped at only 3% [of household income] and that is good for tax revenues, because instead of not being able to work, they can actually work and pay taxes.

These are just ideas which I think would've needed to have been quite clear and explicit. It was just incoherent mush that [Labour] were offering. I'm not sure anyone knew what they stood for at all by the end of it. The Tories always had very clear, sharp messages they repeated over and over again – until we nearly tore

Do you think it's a setback to people campaigning for proportional representation that the Tories actually did manage to get a majority in the end?

Well, it's the least proportionate result since the 1920s, and I'm quoting Daniel Hannan, the Tory MEP, when I say that. Yeah, they sneaked in a majority of 12, but it's an absurd result whether you're a UKIP voter, an SNP voter, or whatever. So I think actually no, this has made the electoral system look more absurd than ever. I think it's an idea that is more salient now than it was, and I think people of all political views should be uniting behind that basic principle.

There are some vague positives to come out of the election: the Tories have only got a slim majority; those smaller parties will push electoral reform up the agenda; and we haven't got UKIP or the Democratic Unionist Party (DUP) holding the balance of power.

Yeah, it's great that they don't hold the balance of power, though I would note that the right wing of the Tory party – who are not exactly that different from UKIP, let's be brutally honest – they now have the whip hand over a Tory government. So we've got more right wing Tory backbenchers than ever before, with a Tory government which only has a majority of 12. Obviously, if only a dozen of them decided to rebel – that's if every other Tory MP was there for the vote – then the government's majority would be swept away. So that gives them huge power. The Tory right are more powerful than ever now. I'm glad the protestant fundamentalists the DUP aren't holding the balance of power, but the fact the Tory right are is not amazing news. The policies that are going

“IT'S ABOUT BUILDING MOVEMENTS FROM BELOW”

our hair out, but it's still very effective.

What's your feeling about the Labour leadership battle?

I'm just staying out of the whole thing, to be honest with you. Obviously I think a Blairite candidate would be a disaster. I don't know how on earth they think they'll win back people who defected to the SNP, to UKIP, to the Greens. If they honestly think a Blairite is going to bring any of those people back then they're living in La La Land. The idea that people defected to the SNP because they didn't think Labour was Blairite enough! I don't think people were voting SNP, or UKIP, or Greens, because they thought, 'That Labour's not pro-business enough for my taste'. Labour actually increased its vote by 3% or whatever in England, and then obviously lost a lot in Scotland.

For me, it's about finding policies which unite working class and middle class people, and I don't think that means being Blairite or right wing. I think you can have policies which do that which are inclusive and speak to lots of people.

How can people influence Labour to move to the left?

It's about people organising. It's about putting pressure on specific policies, like the living wage, like workers' rights, like public ownership, like tax justice. And that involves people protesting and using social media. If they're in the Labour Party, then organising with other people in their branches to support those sorts of policies. Obviously there's a short timescale whatever happens with the Labour leadership. Labour is in real crisis for lots of different reasons and at the moment there's question marks over what sort of future Labourism in its current form has. But for me, it's about building movements from below which, on everything from housing to wages to jobs, can actually build pressure on those with power, whoever they are.

to be forced through are pretty worrying to say the least.

How do you see the SNP's share of seats affecting this parliament?

Well, they could end up putting Labour to shame in parliament, because they'll be very assertively anti-Tory, anti-austerity, opposing many of the measures that the Tories are pushing in a way that maybe Labour won't be. That could put pressure on Labour, if people look by way of contrast at how effective the SNP are at opposing the government, if Labour aren't doing a similar job.

Obviously there's a big question mark over the future of the country, because nearly all Scottish MPs are SNP. This is an English nationalist government in lots of ways. A lot of Scottish voters will look at this and think, 'I want out of this. Let me escape this nightmare.' So there could be a referendum which the SNP could win, I think. That's entirely conceivable.

The hope is that we have a more federal country, a more federal society, and have devolution in England and Wales. A more federal Britain. I hope there are progressive alliances made in parliament between all of the anti-Tory opposition in the weeks and months ahead – pulling together and having a united front against a government which is a disaster for millions of people.

Sam Walby

theguardian.com/profile/owen-jones | @owenjones84



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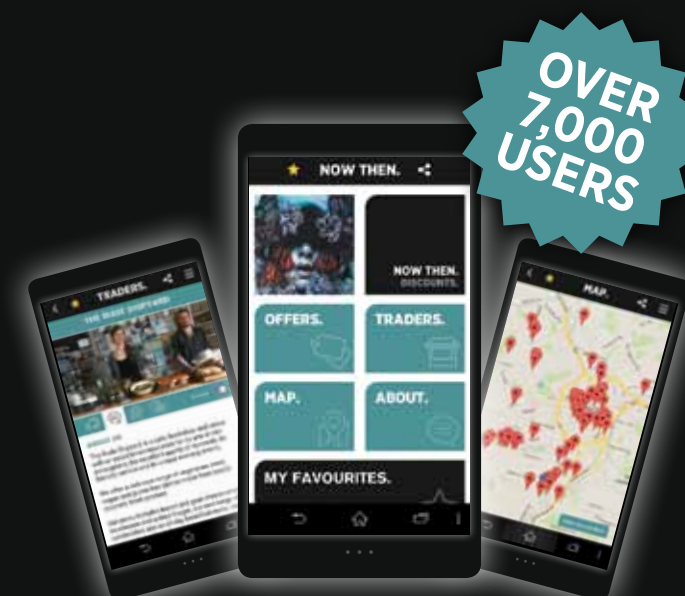


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FOOD

BBQ

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Summer is on its way (hopefully), which means alfresco dining and BBQs. There is something about the aroma of BBQs that assaults your senses and taps into primal 'cooking over fire' instincts. There's so much you can cook on a BBQ beyond the conventional burgers and sausages, from joints, ribs and wings to seafood and caramelised fruit. Looking to the US, there are an overwhelming number of recipes and techniques, ranging from slow-cooking brisket in a pit for 14 hours for that melt-in-mouth, tender texture to balancing the right smokiness using wood or crafting the right rub or marinade.

We spoke to Chris Beech from Beeches of Walkley and Duka Nagy from Smoke BBQ in St Paul's Place to find out what is great about a BBQ.

What's your favourite item to cook on a BBQ and why?

[Chris, Beeches] The name above my shop says 'Chris Beech - Quality Meats', so it has got to be quality meat every time on the BBQ.

[Duka, Smoke BBQ] I love pretty much anything barbecued, from classic meat and fish cuts to vegetables and even fruit. There's nothing that beats that grilled taste. My favourite is beef rib, also known as Jacob's Ladder. It's often better than steak as it melts in your mouth.

What different meat cuts would you recommend as an alternative to burgers?

[Chris] I make over 50 varieties of sausage and over 20 varieties of burgers - all perfect for BBQs. I recommend you try our homemade kebabs, rabbit, ribs, steaks or chicken. Also, we have a free flavour bar with over 40 different flavours to marinate your meat of choice.

[Duka] Pork or beef ribs are the obvious choice - pork or lamb chops, strip steak, skirt steak, turkey or chicken legs. I generally get meat from local butchers. Simmonites in town are great. If you are not good with trimming meat, you can always ask them to prep it for you. But as I said before, you can just about BBQ any meat or cut - the key is in the marinade or sauce, heat, and time.

What are your best BBQ tips for keen home cooks?

[Chris] The best BBQ tip for cooking over coals is to start with the sausages or burgers, as the fat from them drips off and fires up the coals. As for marinades, we sell packets for

you to flavour yourself or we can do it for you.

[Duka] It's all about low and slow cooking. You can't rush a BBQ, otherwise it makes meat tough and difficult to get off the bone. I'm often asked about the best wood to use on a BBQ. The rule of thumb is to use heavier hardwoods like oak and hickory for smoking heavier meats like beef and pork. Use lighter hardwoods like maple, fruit and nut-bearing woods for smoking lighter meats like poultry and fish.

What accompaniments do you always have with your BBQ?

[Chris] The obvious accompaniment to any BBQ is plenty of alcohol, plus chutneys, relish and marinades. Choice and variety are the spice of life.

[Duka] I would always recommend some sort of vinegar-dressed salad or pickled slaw, as it cuts through the meat flavours and gives the palate a good balance. Grilled corn on the cob with some chilli and garlic-flavoured butter drizzled over it is always a winner around my house too.

What would you make for a vegetarian BBQ?

[Chris] A good vegetarian BBQ dish would be kebabs with Halloumi cheese, fresh mixed peppers, mushrooms, onions and cherry vine tomatoes.

[Duka] I love simple grilled vegetables. You can grill pretty much anything, even lettuce - carrots, edamame beans, artichokes, asparagus, Brussels sprouts, bok choy, okra etc, drizzled with a little olive oil, salt and chilli flakes. Adding garlic butter or BBQ sauce for dipping is also a yummy alternative.

If you were doing a dessert on a BBQ what would it be?

[Chris] My favourite BBQ dessert is - take a banana, score the skin, place in tin foil, cover in O'Hara's spiced rum, seal the foil and place on the BBQ when all the main cooking is over and coals are dying down, leave it on for about half an hour. A fantastic and impressive end to the BBQ.

[Duka] Without doubt it would have to be Banana S'mores. Make an incision along peeled banana, fill with a mixture of crumbled digestive biscuit, dark chocolate flakes and mini marshmallows. Wrap in foil, pop on the grill for five minutes.

Ros Arksey
@Nibbly_Pig



BBQ CAULIFLOWER STEAKS WITH PAPRIKA AND LIME

Recipe by Ros Arksey

1 cauliflower

Marinade:

1 tbsp rapeseed oil

1 tsp paprika

Juice of ½ a lime

A pinch of salt

Dressing:

2 tbsp tahini

2 tbsp water

Juice of ½ a lemon

Small handful of coriander, roughly chopped

Cut two 1cm thick cauliflower steaks from the centre of a cauliflower. Make up the marinade by combining the ingredients and coating the steaks well. Place the cauliflower on a hot BBQ grill and cook for ten minutes either side until softened and slightly charred.

Make the dressing by whisking the tahini, water and lemon juice together. Add a little more water if you prefer a runnier texture. Add the coriander and stir through.

Serve the cauliflower warm with the tahini dressing. You can also break up the remaining cauliflower florets and cook on the BBQ until chargrilled.

US No 3 ~

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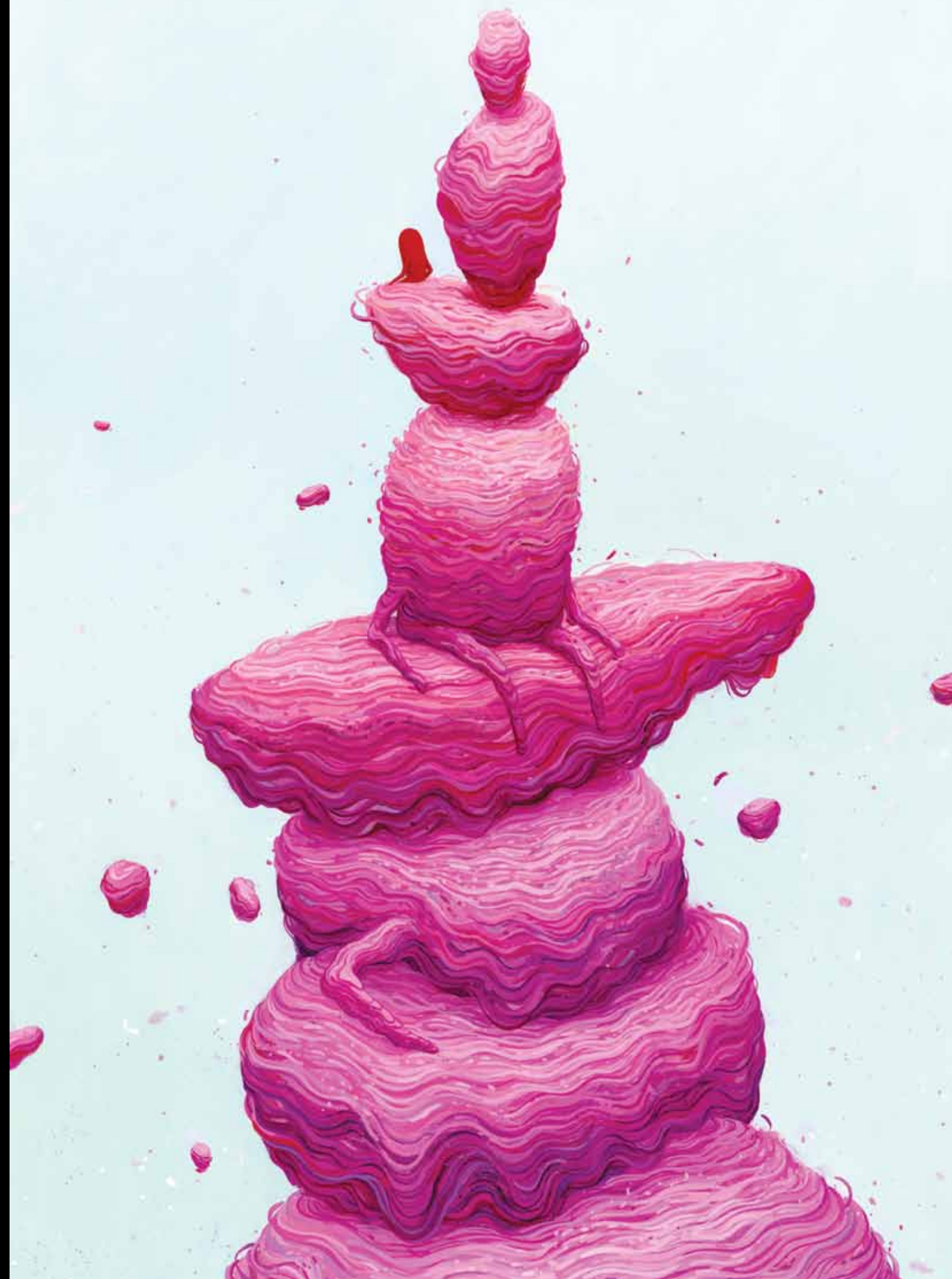
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WORDLIFE

HOSTED BY JOE KRISS

.....

Summer's here and the note of optimism it usually brings seems to be blowing a bit flat this year. I'm really happy to bring you another poem comic this month, this time from celebrated poet Hollie McNish, taken from her latest collection with the excellent Burning Eye Books. Not to be mistaken with a comic poem.

We've also featured Tom Chivers here, who was one of our headliners at our last Word Life event at Theatre Deli. This is also the Now Then debut of Claire Basarich, who I met poeting around Sheffield a few months ago.

Keep the submissions coming to
wordlife@nowthenmagazine.com

JOE
wordlife@nowthenmagazine.com | @wordlifeuk

.....

The Landscape

I've never liked abstract art.

With Turner and the moody Dutch,
you always knew what you were getting.
A ship was a ship was a ship.
Roiling cloud, dusk smoke and lamps
branches spidering the snowy bank.

But this. This is a right mess.

The colors are all wrong, for a start.
Here a stripe of red cut off mid-stride
a slash of triangular green and pink.
Is this meant to be a field of flowers
their bright dark bulbs and feather arms raised and shaking?

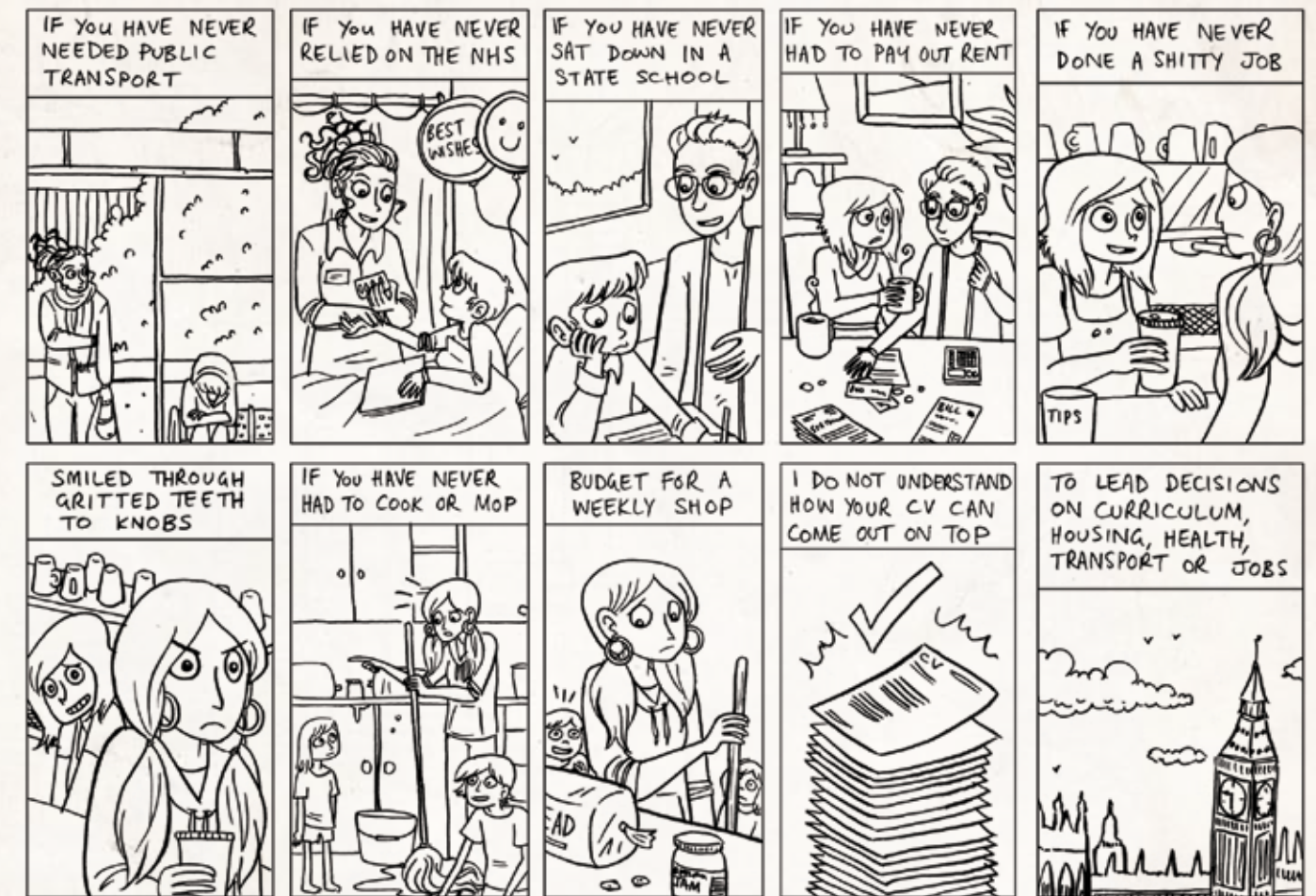
These grotesque fevers,
they're supposed to be the play of sunset
on the furrows of a softly ploughed field, the grass
and ranch lands of northern California saluting?
It doesn't look like Berkeley at all, you hippies.

These peach-pie lines here shooting off of the blackness,
are they time's shadow clinging to your skin?
The etchings of age on your hands, unwash-off-able
your fingers twitching paint
aching to rip the color open, to turn it inside out.

Tell me how anyone could understand it
these burning yellow thoughts
these sheafs of dreamed up blue and green
hiding the heavens, all squared up
and bursting out from every part of you?

Claire Basarich

CV, Hollie McNish



Illustrations by Rachael Smith | rachaelsmith.org | Courtesy of Burning Eye Books

Burial; or, The Biodegradable Coffin Poem

You are nothing but a carbon Midas.
Everything you touch turns to policy reports.
The kid showed his electric pace
and I was a ball of nerves.
A slow cow farts. The little girl mistakes a pylon
for the Eiffel Tower. You may as well
griddle the grid. My window is full
of propellers. If all my statements
include their own history, then how can we start?
Let's demolish the old town baby
for I'm already wasting on several fronts.
After the poem I'm spent
like a cartridge, like money.
Oh honey we've so far to go
so follow my flow till I'm sunk
for a sink in a coffinless grave.

Tom Chivers

Taken from his new collection, **Dark Islands**, available from
Test Centre Press - testcentre.org.uk

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COOL BEANS

A GUIDE TO MAKING A TV SHOW



It's officially one year since I was called up to Now Then HQ, offered the job of Chief Column Person and handed a golden typewriter to write my many educational and informative columns. It's been an emotional journey, a notable highlight being the time a nice man recognised me in Morrisons. It was deeply humbling to meet a fan of my work, a frankly touching and emotional moment which I will treasure forever. I later found out he'd been at the pub for six hours prior and thought I was his son, but that doesn't make it any less special.

Memories aside, soon there will be changes to this page. We can't reveal too much, apart from the fact that we're steering well clear of anything scratch and sniff related. We learnt our lesson last time. Before all that happens though, here's my guide on how to make the perfect TV show.

1. First up you're going to need a concept, something that makes your TV show stand out. I can't provide any ideas, but I will say this: **Pets From The Grave**, **Fighting Jeremy Clarkson**, **Swap My Implant**, **Monkey Wrestling** and **Sell My Wife** are all taken, so don't go anywhere near them, you hear me?
2. Once you've got your format, you're going to need a crew. A standard crew setup includes camera holders, light men, sound guys, grips, boom washers, hair strokers, candlestick makers, Joey Essex impersonators and pig spankers.
3. Remember - the most important people on set are the caterers. How can you expect to get professional footage without a variety of breakfast burritos as a solid bedrock for the day?
4. When in doubt, green screen. Want some footage of you falling down the Grand Canyon? Green screen. Want your show to be based on the moon? Green screen. Want a

completely green background for the duration of your programme? I'm afraid I can't help you with that one.

5. If you haven't got enough money for a soundman, simply gaffer tape an iPhone to side of your actor's face, then get him to call you and leave a voicemail. You can then use that voicemail recording as your sound take. It might not be super crisp though, so here's another top tip - set your programme in the 1940s, when all vocal recordings sounded terrible.
6. If you're recording live, don't forget the Blue Peter rule - never work with children or animals. Both are liable to soil themselves at the critical moment.
7. Once you've gathered all your footage, it's time to take it into the editing suite. Again, I haven't got a huge amount of advice to impart, but I will say this: a good TV show always has at least 34 'clock wipe' transitions. Any TV show with fewer than 34 clock wipes has been a complete flop. You can't argue with facts.
8. Special effects and CGI can get expensive, so lift clips from big budget Hollywood films and splice them into your TV show. If you need some dinosaurs, find a **Jurassic Park** boxset - you've got a whole bunch of shots to choose from.
9. Congrats! You officially have a TV show. Now for the tricky part - persuading a channel to show it. Good luck.

Advice Arnold

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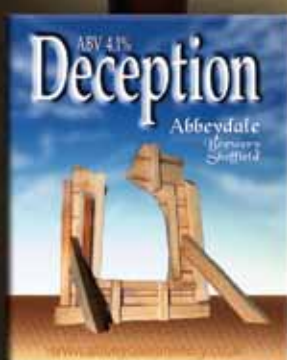
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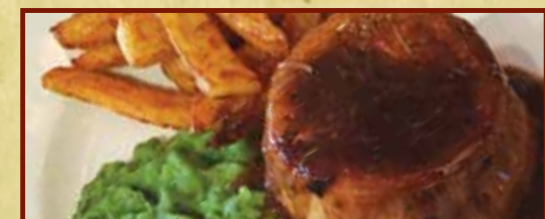
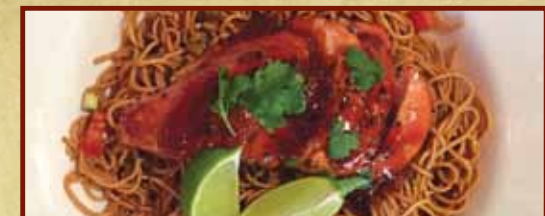
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BRENDAN MONROE

CAUGHT IN MOTION

.....

It's always nice to finish printing for summer with a bright and colourful art submission, which has been duly delivered by Oakland, California-based multi-method artist Brendan Monroe. It was Brendan's newest work - deep, wavy lines mapping out imaginary terrain - which first caught our attention, but he is currently working on a series of ceramic sculptures for an exhibition in San Francisco, and is always seeking out new mediums for new ideas.

Your style and subjects have changed a lot over the years, from creature-based stuff to using oscillating lines to create depth and dimension. How did this transition take place?

There's a lot of work that's gone in between. It's been about ten years since I finished art school and started working. I've always been into biological forms of one type or another and it usually goes in different ways along those lines.

There's more of a microscopic approach in your recent work,

and works its way into the final piece is working near and around other muralists. The mural artists I've met have all been rad and welcoming with tips and advice. That's been one of the biggest benefits to working on these projects.

Are sculptures and physical objects a new venture for you or have you been doing them for a while?

I've been doing sculpture a long time too. Recently I've gotten into ceramics. It's really fun because I've been working with Heath, a company in the Bay Area, and they have so many resources to work with. They've got a library of clay and glaze formulas that I can just pick and choose from to work with. It's been pretty amazing.

Has working in 3D fed into that sense of depth in your paintings?

I think they feed each other well. The paintings influence the sculpture and vice versa. Everything comes out of drawing first in some way.

How do you create work for your zines?

“THE PAINTINGS INFLUENCE THE SCULPTURE AND VICE VERSA”

evoking blood cells, synapses and muscles. It's like you've 'zoomed in'.

I'm glad you think so. Actually it used to be even more human and cell-like. The most recent work holds onto those things a bit, but I think abstracts the subject into more broken-down shapes. I just like paying attention to forms that can be alive and caught in motion.

I loved the mural you did with Candy Bird in Taipei recently. Do you want to move more into painting walls?

Thanks a lot. Yeah, I really like painting walls. I like new challenges and murals are a really good one. I think there's a lot of art making that goes into the part of actually figuring out how to make it happen on a large scale. It's a really satisfying way of putting work out there too, I think because the results are very immediate. With work for a gallery, it's done in the studio and doesn't get seen for months before it's revealed.

Do you find the working process and interaction with the public affects the final piece?

I'm not so sure how much the public interaction goes into the final piece. It's great to have people come by and talk while working. I like that part a lot. I think the thing that most adds

to the final piece is working near and around other muralists. The mural artists I've met have all been rad and welcoming with tips and advice. That's been one of the biggest benefits to working on these projects.

What new medium do you want to try next?

Oh man, I don't know. Maybe metal would be really cool. I'd like to get into casting bronze, or actually casting of other random materials might be cool too. Cement I think would be interesting, or industrial insulation foam. Wood is always fun to work with and I have for a long time, but I think large wood working would almost be a whole new medium too.

What are your plans for the rest of 2015?

Right now I'm deep into preparing for my ceramic sculpture show at Heath, San Francisco. It opens in September. Also a few more murals planned that I'm excited about.

Sam Walby

brendanmonroe.com



Collab with Candy Bird in Taipei. Photo by Brandon Shiget

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SOUND

GIGS IN YOUR LOUNGE

.....

I'll be honest and say that I've rewritten this article a couple of times, with varying levels of success, but they have each, ultimately, ended up in the virtual bin. This current edit might end up the same way, but I want to share a new game which is generating a bit of interest and could soon arrive at a lounge near you. I've been hosting regular 'gigs in me lounge', with local musicians and poets performing for me and my friends, making me believe that the Lower East Side of New York has moved to my front room.

Perhaps I should start this piece by saying that thanks to these gigs in me lounge I've been getting my fill of music, poetry and art about once a fortnight, all for the price of one small gig (which is actually pretty much £0 by the way, cos it's me lounge). This is the equivalent of a five-a-day arts habit, leaving me a happy soul, capable of suffering the slings and arrows of this Conservative government.

I could begin this article by explaining the benefits of

justice to having these gigs in me lounge. They are a bizarre and fantastic way to enjoy an evening's entertainment and, with spring now upon us, they will be migrating outdoors and evolving into 'gigs in me garden'. In the past I've thought that some gigs are more expensive than they're worth and this is a nice way to re-engage with the local music scene. It allows musicians to play new tracks or try something that usually gets relegated to the b-side. I've since looked around and there are a number of similar events like this happening up and down the country, so it would appear that I have simply plucked this idea from the online ether rather than thinking of it for myself (check out HouseGig, and Gig in Your House on Facebook).

There are a lot of interesting and talented musicians across Sheffield just waiting to be discovered or wanting to play music for you and your friends. It only requires opening up your house for an evening and, after a bit of organisation, you too will have your very own gig in me lounge. I feel like I've stumbled on a

“THIS IS THE EQUIVALENT OF A FIVE-A-DAY ARTS HABIT”

having small gatherings like this, where I get to listen to the music I like in an intimate setting and after a few goodbyes I'm able to climb a short flight of stairs to my blessed bed – evidence, it would appear, which shows I'm aging into my father's slippers.

Maybe I should start by sprinkling a few platitudes on the wonderful Jim Ghedi, Ash Gray, Tom Baxendale and other local musicians who have played these private concerts, as well as poets like James Lock and Ben Dorey delivering their latest verses. I've also had Sampa Mulenga kindly drawing the musicians for me, keeping an artistic record of the proceedings. I'm sure that would go down well with them, at least.

I could wax lyrical about the benefits of not having to go to some trendy bar or club to half hear a band that I was only half interested in seeing anyway (see above about father's slippers). No more gigs listening to musicians better suited to Radio 2 for me. This is my one-man fightback against the corporate elites. I'm taking them down one lounge gig at a time.

But the truth is that each of these openings wouldn't do

way of getting a bit of money directly into musicians' hands by way of a sublime night's performances.

Give it a go. I think you'll be pleasantly surprised by the quality of the music, the clarity of the poetry and the fun that can be had by doing things a bit differently. Just remember to invite me to the next one.

James Williams

giginmelounge.co.uk

LIVE

.....

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YELLOW ARCH STUDIOS

11 men, five hours and only one official track - you'd be forgiven for not knowing quite what to expect from tonight's spectacle of Manchester's grime and hip hop collective Levelz getting all up in Sheffield's grill.

Bringing together four bright young DJs in Biome, Jonny Dub, Metrodome and Rich Reason, and MCs Black Josh, Chimp, Fox, Skittles, Sparkz, Truthos Mufasa and T-Man (usually accompanied by fellow bar specialist Chunky, who is absent tonight), many of whom are variously connected to other Mancunian acts including the mighty Mouse Outfit, Levelz represent the cream of an almost scarily virile crop which has spilled outside Manchester's borders and is becoming a nationwide phenomenon.

With hindsight, it should have been obvious what to expect - a party. Displaying seemingly boundless energy throughout, the Levelz crew are clearly having a blast, their good time vibes inescapable no matter which corner of this packed room you find yourself squashed into. The aforementioned single, 'LVL 07', nearly brings the place down, with the horde screaming along to T-Man's opening lines, but the true ingenuity here comes from the interplay between this band of brothers throughout the rest of the night.

MCs take the stage two or three at a time and perform partly freestyled mini-sets, and some of the previously unheard combinations highlight the almost limitless potential for the future of this act. When Skittles finally stops drinking from his massive birthday night beverage and lets loose some rhymes alongside Sparkz, their rapid-fire, machine gun deliveries intertwine to dizzying effect. Later, veteran MC Fox and wild-eyed maverick Truthos Mufasa team up, both espousing soulful, Rasta-styled croons between their stellar flows. The stamina levels of both Black Josh and Sparkz are unparalleled, onstage most of the night between them, yet never missing a beat.

The forward-thinking beats emanating from the speakers veer from spacey to filthy, but always rattling you to the core with thundering bass, with Metrodome's stint behind the decks standing out as especially impressive. Chimp's poorly judged stage dive aside, nothing goes amiss tonight, and Levelz look poised to run the UK hip hop scene in the near future.

Richard Spencer

OCTOBER DRIFT

8 MAY
PLUG

First to take to the stage tonight were stripped-back rock 'n' roll trio Floodhounds. The newly recorded 'Bare Bones', a taster from their upcoming EP, crossed the raw blues of The White Stripes with the garage sensibilities of early Black Keys. Showing further potential with the foot tapping were the catchy and energetic 'Cold Air' and 'Motivation'.

Ordnance, as expected, brought in a bigger audience with a genre-breaking sound their fan base has started calling 'new culture', a mix of indie and dance through electronic glitches and MIDI programming, alongside traditional instruments and melodic vocals. Their most popular songs were the fret-tapping 'Seamstress', with its sub heavy dance beats and delicate yet elaborate vocals, and the not-easily-forgettable 'Shotgun or Snake'.

The headliners tonight were the social network-shy October Drift, returning to the Plug after two sold out shows last year. A mysterious band who have cleverly been avoiding any online presence, they instead exist through word of mouth. Atmospheric and dynamic single 'Whoever' sounds even more volatile and explosive than on record, the moody and passionate vocals imprisoning the spirit of Ian Curtis before soaring into the explosive, fuzzy chorus sounding like a possessed Kevin Shields.

October Drift capture the melancholia of The National and White Lies in their latest self-released single, 'You Are, You Are', through its crooning vocals, thought-provoking lyrics and scorching synths. The audience were treated to new tracks in the form of 'The Pass' and 'Pick Me Up', both holding glowing yet understated grunge hooks not unlike The Smashing Pumpkins. The gig was made even more potent and forceful by their ominous stage presence. The stage sits in a blackened state with strobes of drowning white light which pierce across the quartet, giving a haunting yet vigorous performance.

Their towering and energetic live shows create a backdrop for October Drift's soaring, atmospheric and picturesque songs to surge within.

Alan Byatt

MAMMAL HANDS

13 MAY
LESCAR

The Lescar cemented its claim of hosting Sheffield's best weekly jazz night last month after Norwich-based trio Mammal Hands performed a sell-out show in the pub's teeming back room. Gondwana Records' freshest signing and rising stars of the UK jazz scene, these young chaps have garnered well-deserved acclaim for their stunning debut album **Animalia**, released in September. Like label mates GoGo Penguin, their music balances elements of acoustic jazz with diverse and unlikely influences. In Mammal Hands' case, this sees the band tapping into the traditions of Indian and African percussion, while also taking cues from minimalist and electronic music. The end product is a distinctive, accessible take on jazz.

After a few modest words, Mammal Hands shuffle into position and slide into the music. It's clear from the off that the label 'jazz trio' severely understates the scope of inspiration and knowledge that the band are building on. The self-proclaimed influence of minimalist pioneer Steve Reich is evident in the stylistic appropriation of hypnotic and syncopated piano phrases, which dance over the expert percussion of drummer Jesse Barrett. Like Reich, the band playfully exploits the audience's rhythmic assumptions through subtle manipulation of time signature and groove.

The interplay between brothers Nick (piano) and Jordan Smart (sax) is so effortlessly clean that at points it sounds like there's one musician playing both parts. As the brothers' instruments meld beautifully, the lack of a double bass - so often a staple of live jazz - is rendered unproblematic. Drummer Barrett punctuates the harmonic side of the outfit with finesse, assembling complex and powerful patterns on the main kit one minute, while providing ambient dustings of brushed snares and cymbals the next. He also draws on his experience of Indian classical music, pulling out a tabla for a few songs to add yet another dimension to the performance.

Mammal Hands finish their encore to rapturous and sustained applause from the audience and, as they sheepishly thank the crowd, they look genuinely humbled by the reception. They'd best get used to it.

Aidan Daly

LISTINGS

HOSTED BY
ALEX HEF-TEE

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Keep your eyes peeled for info on Peace in the Park By Night, going off this month. In the meantime, here are some sizzlers to keep you refreshed and hyper in the first month of summer. For extra excitement and outside entertainment, head out to the Peaks most Friday and Saturday nights and follow the distant rumbling...

STI SAVE DEV ST FUNDRAISER

5 June | Redhouse | £4

Sheffield Techno Institute fight the wrecking balls with techno and lasers in this cosy Redhouse fundraiser. STI residents, along with the beaming techno face of Linne-mann, will whip the small space into a beepy frenzy. All proceeds will help the campaign to save much-loved shops Rare & Racy and Syd & Mallory from demolition.

MOSBOROUGH MUSIC FESTIVAL

6 June | Old Westfield School | £20 (£15 students)

Mosborough Music Festival returns with a bang this year for a one-day bonanza featuring everything from two-tone ska to glam rock. Headlining are The Selector, who headlined Tramlines in 2013, alongside Chris Helme (The Seahorses), Jungle Lion, Missing Andy and many more. Tickets from the Plug box office.

KING LAGOON'S FLYING SWORDFISH BAND

10 June | Queen's Social Club | £5/6

Another night raising important pennies for important causes is Refugee Rhythms, who support charities helping refugees in the city, like ASSIST. Their fourth fiesta is headlined by daft-heads King Lagoon's Flying Swordfish Band. Costumes, tropical projections, live aroma making, impressive Afro-Latin noises - they have it all. Support from Mango Rescue Team and Lazuli.

RHYTHM IS RHYTHM W/ DJ TAYE + RUSHMORE

12 June | Theatre Deli | £6/7

The most unique and confusing venue in town hosts a rare night of footwork, ghetto house, skew-whiff techno and interactive installations. DJ Taye, pioneer of 168bpm footwork, bops over from Chicago to headline. Support from Rushmore and Braxton Hicks. Installations exploring the body and mind in the trance state, club nights in cinema and rhythm anticipation.

DUB CENTRAL + PANGAEA NEPAL FUNDRAISER

27 June | Haggler's Corner | £4 donation

Two of Sheffield's bounciest, happiest party nights join forces for an extra special day/night fundraiser in aid of the people of Nepal following the recent tremors. Dub Central present roots and sunshine from midday till sundown, then Pangaea crew take over until 2am. Expect dub, reggae, soca, afrobeat, ska, gypsy, jungle, jazz, bassline and much more, plus decor from the sky to the floor.



ROBERT GLASPER

COVERED
Blue Note

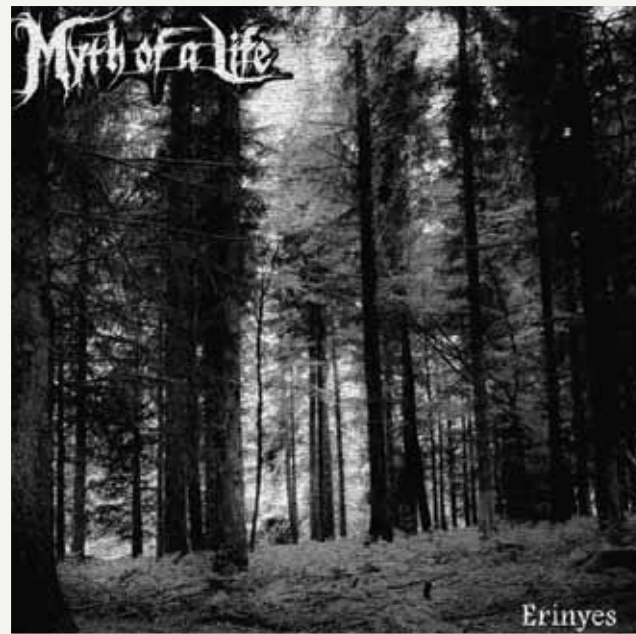
With the tracklist of Robert Glasper's new album containing covers of the likes of Radiohead, Joni Mitchell and Kendrick Lamar, it seems fitting that he names the late American jazz pianist Mulgrew Miller as a big influence, a man whose composition style The New York Times said was "difficult to peg; like his piano playing, a bit of everything".

Glasper opens proceedings with a brief explanation of the album to the small crowd gathered at Capitol Studios, calmly moving into a version of 'I Don't Care'. Piano lines weave in and out, merging into Radiohead's 'Reckoner' and Joni Mitchell's 'Baran Grill'. It's a moment of calm soon interrupted by the 13 minutes of chaos aptly named 'In Case You Forgot'.

The past year has brought African-American deaths at the hands of police to the forefront of media coverage worldwide. Glasper attempts to acknowledge and confront this injustice - he calls it "social reality" - through audio recordings and skits towards the end of the album. His version of Kendrick Lamar's 'I'm Dying of Thirst' features Glasper's six-year-old son and peers reading out the names of African-Americans who've fallen victim to police shootings. Touches like this are reminiscent of the conscious hip hop that Glasper has produced so well in the past with the likes of Mos Def.

With bands like Bad Bad Not Good doing such a good job of reinterpreting hip hop instrumentals as jazz standards, it's easy to forget about the likes of Robert Glasper. But with a return to his earlier format of the acoustic jazz trio and a live studio recording it's hard to ignore him - even harder when he's on as great form as this.

George Springthorpe



MYTH OF A LIFE

ERINYES
Self released

Slashing a hole in musical tranquillity with a searing blade, up to the bloodied hilt through the emblem of peace and quiet that once flagged its colours before we pressed the almighty play button, Myth of a Life surf into action on a wave of what was once a Children of Bodom iconic whip, now a staple part of all modern, in-your-face thrashings. Once more, echoes of previous legends reverberate in the melodic guitar work and the sheer determined aggression of Pissing Razors is evident in their style.

The key to making decent metal is that it has to ensnare you in its fury and drag you through its tantrum of dissonance to musical culture with each track, and **Erinyes** does this by simply not stopping. Every bar is saturated with aggressive, forthcoming and musically enticing energy. It doesn't put you off. It's not unsightly. It's epic and enchanting.

Skills are apparent. No music like this can be of any resounding quality without the push of experience. The well-scripted thinking of a student of the guitar is essential when making exciting and rageful music that works. Every one of the four tracks that make this neat little EP is just enough to show us the business and prepare us for something new. It moves well, and original riffs and melodies continue to sweep the rumbling holler along, framing the cursing and challenging vocal.

Erinyes is not for those who like to drink lemonade with a book, unless they want a moment to escape from that scenario. Intense music doesn't always do its job. It can become nonsensical and violent, but for me Erinyes teeters well on the positive side of that line. Remaining skillful and with a flow that suits the pace, I enjoyed this snappy record.

Rowan Blair Colver



VENNART

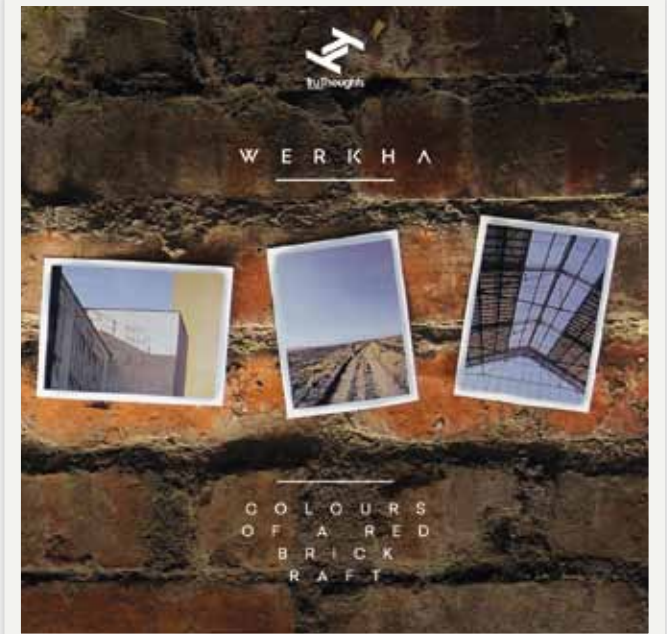
THE DEMON JOKE
Superball Music

You may not know Mike Vennart's name, but I'll bet you've heard him play, if only in his role as touring second guitarist for those stadium Scots, Biffy Clyro. If you do know him, then it's probably as the frontman for Oceansize, who - if you'll forgive the hyperbole of an unrepentant die-hard fan - were one of the most underappreciated critical darlings of British guitar music in the noughties, the King Crimson of the 21st Century prog revival. Oceansize split back in 2010, with the line-up decamping to other acts or fiddling about with various side-projects, but a Vennart solo album always somehow seemed inevitable. Hope does funny things to middle-aged men.

The easy way into **The Demon Joke** is to compare it to Oceansize, albeit at the risk of an eye-roll from the perennially spiky Vennart. But the sonic continuity is hard to ignore, what with ex-Oceansizers Steve Durose and Gambler both contributing. Vennart's song-writing strategies are pretty distinct to start with, and having the harmonic core of his old band to hand has allowed that style to mature further.

The songs here are still intricate, but not so fussy, more focussed. Oceansize always sounded like a band pulling in seven different directions at once - it was what made them so good, if you ask me - but The Demon Joke is more purposeful and more playful, neater and tighter and lighter. There's also plentiful evidence of the persistent influence of oddball prog-pop legends Cardiacs, but this is no tribute record. From the epic synth pomp of opener '255' to the tongue-in-cheek stadium swagger of 'Duke Fame', every track shows off an experienced songwriter and sorely underrated singer stretching his wings - and long may he fly.

Paul Graham Raven



WERKHA

COLOURS OF A RED BRICK RAFT
Tru Thoughts

Variety is the spice of life, and this is clearly something that Manchester's electronic music extraordinaire Werkha lives by, adding all manner of spiciness across his debut album, **Colours of a Red Brick Raft**.

Based in the afrobeat/downtempo/soul hybrid familiar to fans of Bonobo - perhaps unsurprisingly, given they have toured together - Werkha collects a myriad of influences that make this album very hard to pin to a single genre. At times, comparison could be drawn to the bass-heavy future house of XXYYXX, the abstract tones of Jon Hopkins and the pop-laced electro glory of Caribou, but these are fleeting references. Werkha really is his own beast.

Instrumental tracks like 'Flinch/Quiver' and 'Houses of Saffron' showcase Werkha's inventive production style, and the blend of live instruments alongside electronic sounds throughout means that the experience never becomes stale. Employing two talented, soulful female singers across four of the tracks (Bryony Jarman-Pinto and Alex Rita), Werkha shows that his music is equally suited to interplay with the voice as it is to stand alone, and it is impossible to decide which approach is preferable.

The vibe of the album veers from chilled and jazzy ('City Shuffle'), to melancholic and reflective ('Border Kite'), to straight-up floor-filling dance ('Dim the Light'). These seemingly disparate atmospheres are so beautifully woven together and share such a cohesive underlying warmth that the album hangs together as a supreme body of work, and one that should help Werkha to stand out above the crowd.

Richard Spencer



Photo by Anne Deniau

MICHAEL NYMAN

WAR WORK

Michael Nyman is a world renowned composer, pianist, writer and critic. His lengthy collaboration with Peter Greenaway and his hugely popular soundtrack to Jane Campion's Oscar-winning film, *The Piano*, have made him a household name in UK classical music. However, having not written any new music in around a decade, he has recently turned his hand to filmmaking, working with editor Max Pugh. Sheffield Doc/Fest will present the UK premiere of his new audio-visual piece, *War Work: 8 Songs With Film*, on 6 June.

I spoke to him in the run-up to this performance to discuss the new piece, along with his career in music.

You're well known as a minimalist composer. Is this an ideology you still subscribe to?

In 1968, when I was a music critic, I coined the term 'minimal music' by analogy with minimal art, and also simply because of a piece of music that I heard that was just fucking minimal. I wasn't sitting down and making a category. We all talk about minimal

music and minimalism and we all know what we're talking about, but the initial strike from me as a journalist was something very specific and in a specific context. I didn't expect then to have mapped out a musical hegemony, of which I would become part as a composer eight or nine years later, and would become seen as a contradiction to and opposing modernism. I drifted into what we would call minimalism from a taste point of view, as opposed to an ideology.

How did you begin your career as a composer?

I've been associated as a composer with filmmaking since 1976, when I wrote my first soundtrack for a comedy called **Keep It Up Downstairs**, directed by Robert Young. This was also a time when Peter Greenaway was making experimental, abstract films. There was a film called **1-100** and he asked me to write the soundtrack. Simultaneously, I was writing commercial music in the style of Edwardian popular music for *Keep It Up*, and I was writing structural music for Greenaway's structuralist films. That started me writing music on a more or less permanent basis and giving up being a music critic.

How did you begin the transition into filmmaking?

Basically, leaving my house with a camera and photographing and filming what I see on the street. So I'm a kind of a street photographer-filmmaker. I've made about 80 films, which have been put in a collection called *Cine Opera*.

How did you create the film for *War Work*?

It deals with pre-existing archive material of the First World War in the context of global politics and the history of war. I've

were designed to kill people. Yet six months earlier, these crusty old moustachioed furniture makers were making furniture.

One tiny piece of information that I've gleaned was that if there had been a 1916 Olympics, they would have been in Berlin. I found postage stamps that were printed for the 1916 games, so right at the end of my film, there's an image of one. The next shot is of these beautiful young men in their beautiful white singlets training to be soldiers. The point I'm making without actually making it is that these are the kids - because they are kids - who might have appeared in the Olympics in 1916 if they hadn't been putting them in military danger. Just by flashing two images, I make a point without a historian to explain it.

That's something you can't do as a composer. I can't put together two musical images in the same way and say something about real life. When you're a composer, you can do intelligent things, but writing intelligent music doesn't actually tell anyone that I have an opinion on anything. This kind of stream of consciousness approach of being a quasi-documentary maker I think has been the most thrilling film project I've ever been involved with, and now I have a real appetite for taking this approach and making other films with available documentation.

What about the music accompanying the film?

When I started, it was going to be a film with an instrumental soundtrack, but then I got the idea to write a song with a text by a German poet called August Stramm. I took a piece of Rossini's religious music and set this poem by Stramm to it. It was so powerful, to use this very heavily emotional music of

“THIS WAS THE WAR THAT WAS SUPPOSED TO END ALL WARS”

read quite a few books about the background to WWI, what happened and why and what the consequences were. Every time I went back to London there would be another 800-page analysis of the war, and I would sit down and try to be a genuine documentary maker, but think, "If these guys can't agree why it started and what happened or what the consequences are, I'm fucked if I think I can." We're showing it at Doc/Fest knowing that it's not a documentary. It's an artwork, essay film, whatever you want to call it, but certainly not a documentary.

We followed our noses through the archives and we eventually pieced together a series of interlinking and sometimes contrasting sets of material, and we built up the subject matter of the basis of the film through a kind of conceptual and visual improvisation. There was no plot and no script. It's analogous to the way I describe my career as a composer - finding these fragments that appeal to me and putting them together and building a kind of language out of minimalism, structuralism, repetition, baroque music, world music, and whatever. Not to create an unidentifiable post-modern collage, but to create something that is Michael Nyman. It's a film without any dialogue, commentary or interviews, and is basically raw visual material and raw sound material. It's a thrilling way of making a film and a thrilling way of using images with intelligence.

What kind of footage is in the film?

We found some fascinating footage of French youngsters training to be soldiers. They were like schoolchildren training for school sports day. There's a sequence of a plane factory in Germany, with woodworkers lovingly creating these planes which

the 19th century and to recompose that music and transform it into backings to these poems. I then wrote a song cycle of eight songs, writing one song a day for eight days. So, writing a fully fledged song cycle within the film, I decided to change the title and semi-minimise the film part of the film, just because I was so excited, and my interest as a composer had been reawakened.

Is *War Work* a pacifist piece?

This was the war that was supposed to end all wars and look at the pile of shit situation we're in now. I've tried to make it as specific as possible to WWI, but anyone with any intelligence will realise that this did not end in 1918, because 1918 is still with us. People are still being killed and deformed and decapitated, and there's still a political economy that's built around and sustained by war. I don't see how anyone with any awareness or intelligence cannot be anti-war.

Ben Eckersley

Michael Nyman's *War Work: 8 Songs with Film* takes place at Sheffield City Hall on Saturday 6 June, priced from £15. Tickets available at sheffdocfest.com

michaelnyman.com

HEADSUP

ROSIE REED HILLMAN

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Self-taught, Sheffield-based photographer and filmmaker, Rosie Reed Hillman, has been captivating audiences across the country this year with her debut film release, *Cailleach*. The short documentary, filmed on a Northern Scottish island, is an intimate and endearing reflection of the isolated life of a humble 85-year-old woman, Morag. Reed Hillman's natural eye for photography in such a beautiful setting makes for a stunning piece of cinema, and the film has already gained four awards on the festival scene and is now running for an Oscar nomination.

How did you first come into contact with Morag and her story? Was she the inspiration for your move into film?

I went to the Outer Hebrides as part of my Visual Anthropology MA fieldwork. I wanted to go somewhere completely remote and far away from Sheffield, but to still be able to speak the language. And I wanted to make a film about women there. Those were my two aims. When I arrived I met Morag in the first couple of days. We hit it off straight away, but it took a while to build up trust and start doing the longer interviews.

She wasn't the reason, but she was the subject of my first 'proper' film. I have been making the move into film very slowly since 2009. After working for six years in social care, I thought carefully about how to bring out the stories of people similar to those I had worked with at Women's Aid, Roundabout and Shelter. I wanted to give the people in my images a voice.

How long was the process of filming? Did you get a lot of footage before cutting down to 14 minutes?

I've actually made two films about Morag. The first was my grad film made in the summer, where I lived in a tent for a month on Harris and visited Morag regularly. The second was commissioned by Scottish Documentary Institute and Creative Scotland and filmed over two weeks in January. I had about 18 hours from the summer and 13 from the winter filming. There was hours of absolutely wonderful stuff from Morag - amazing stories and insights - but only a tiny bit of it could make it into the final cut, so these moments had to be the golden essence of everything else we left out. I worked with a great editor, Scott Dulton.

Have you stayed in touch with Morag?

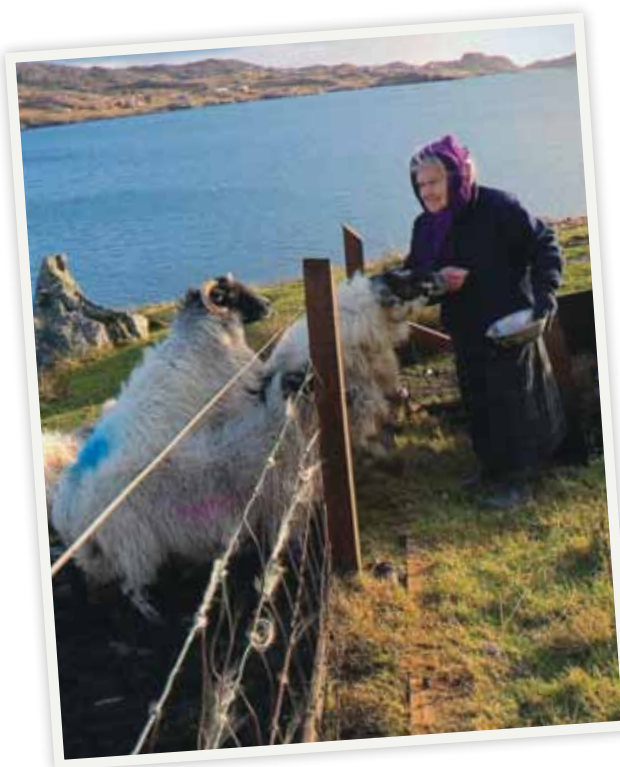
I have. We speak on the phone every other month or so, and write to each other. Morag's letters are a real tonic. I named my baby after her (her middle name), so I feel very connected to Morag still, and meeting her has had a huge impact on my life. I have told her about the awards the film has won, but she

brushes it off and says, "As long as it's helped you," and that's all she is concerned with. She doesn't have a TV and there is no cinema up there, so films are not really on her radar.

Do you have any new projects on the horizon, and where will we be able to see your work?

I have been on maternity leave for the past year since the film was finished, but I have now got a few projects in the pipeline. I just heard I've been successful in securing PhD by Practice funding for my next project, which is an interactive documentary exploring motherhood. I'm also making a film for the Wildlife Trusts' Older Adults project which will be finished this summer. And we are in the process of organising another Sheffield screening of *Cailleach*, so keep an eye out for that too.

Tasha Franek



rosiereedhillman.co.uk

TAKE A

FRESH

LOOK

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SHOWROOM
CAFÉ+BAR

AT THE
SHOWROOM
MENU

**FINEST
INGREDIENTS
LOCALLY
SOURCED**

SHEFFIELD
ENGLAND

LATITUDE: 53° 24' N
LONGITUDE: 1° 29' W

YELLOW ARCH

LIVE MUSIC VENUE

NOW OPEN

FILMREEL

DOC/FEST 2015

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The UK's biggest documentary and digital media festival, **Doc/Fest**, arrives in Sheffield from 5-10 June and promises another packed programme of diverse films, high-profile events, parties and cutting-edge interactive elements. This year it returns in the hands of its new Director of Programming and Industry Engagement, **Claire Aguilar**.

With over 150 feature-length and short documentaries from 35 countries across the globe, **Doc/Fest 2015** has a breathtaking programme of cinematic delights to choose from. Here are just some of our recommendations of what to look out for in June.

FILMS

THE LOOK OF SILENCE

Dir. Joshua Oppenheimer

This year's Doc/Fest kicks off with a bang with two spectacular and unmissable opening night events. The first is Joshua Oppenheimer's **The Look of Silence**, the sequel to his landmark documentary **The Act of Killing** (2012), which won the Doc/Fest Special Jury prize in 2013. The Look of Silence focuses on the survivors and the victims of the 1960s anti-communist killing purges in Indonesia, revealing the courage of a young man who dares to confront the killers and make them take responsibility for their actions. The screening will feature a special appearance by director Joshua Oppenheimer.

5 June, 6pm (with Q&A) - ITN Source Showroom 4

THE GREATEST SHOWS ON EARTH

Dir. Benedikt Erlingsson

The second opening night event is the world premiere of **The Greatest Shows on Earth: A Century of Funfairs, Circuses and Carnivals**. Telling the story of itinerant circus performers, cabaret acts and fairground attractions, the film has exclusive access to The University of Sheffield's National Fairground Archive and an epic new score by Georg Hólm and Orri Páll Dýrason of Sigur Rós, in collaboration with Hilmar Örn Hilmarsson. Director Benedikt Erlingsson takes us back to the days when the most outlandish, skilful and breathtaking acts travelled the world, with a live circus show and a Q&A from the director and the band members.

5 June, 9.15pm (with Q&A) - Irwin Mitchell Oval Hall, City Hall

IRIS

Dir. Albert Maysles

Albert Maysles, who changed the landscape of documentary filmmaking with landmark films **Salesman** (1968), **Gimme Shelter** (1970) and **Grey Gardens** (1976), passed away this year at the age of 88. Doc/Fest will screen his latest documentary, **Iris**, about the stylish fashion icon and businesswoman, Iris Apfel, a leader of the New York interior design and fashion scene for decades. Maysles explores Apfel's colourful world, both at home with her 100-year-old husband, Carl, and on her many engagements about town. Her affection for Maysles is obvious and reciprocated. These are two veterans still operating at the top of their game.

7 June, 5.45pm (with Q&A) - Odeon Screen 8
10 June, 10.15am - Vimeo Showroom 2

THE DAMNED: DON'T YOU WISH THAT WE WERE DEAD

Dir. Wes Orshoski

Wes Orshoski, director of **Lemmy**, returns with the story of the long-ignored pioneers of punk, The Damned, the first UK punks on wax and the first to cross the Atlantic. This authorised documentary includes appearances from Chrissie Hynde, Mick Jones (The Clash), Lemmy and members of Pink Floyd, Black Flag, Guns N' Roses, The Sex Pistols, Blondie, Buzzcocks and more. The film charts the band's complex history and infighting, and follows their 35th anniversary world tour, which took place while estranged former members embarked on their own anniversary tour and other former members battled cancer.

7 June, 8.30pm (with Q&A) - Odeon Screen 8

MAVIS!

Dir. Jessica Edwards

This year Sheffield Doc/Fest will screen a film in the grounds of the stunning Botanical Gardens for the very first time. Guests can explore the Gardens, buy food and drink, and enjoy live entertainment before the European premiere of **Mavis!** The Staple Singers were amongst the first gospel groups to write freedom songs, including 'Why (Am I Treated So Bad)?', penned after meeting a then-unknown Martin Luther King Jr. At 75, Mavis Staples continues to sing and spread the message of love.

6 June, 7pm - The Botanical Gardens
7 June, 6pm (with Q&A) - Molinare Library Theatre

MONTY PYTHON - THE MEANING OF LIVE

Dirs. Roger Graef and James Rogan

The closing night screening follows Monty Python as they prepare for their first live shows in more than 30 years. In a film packed with memorable moments, the group is all too aware of sky-high expectations. As fans from around the world converge for the show - including Brian Cox, Stephen Hawking and Mike Myers in delightful cameos - the Pythons confide frequently and humorously to the camera. The screening will be followed by a Q&A with Michael Palin and directors Roger Graef and James Rogan in conversation with the comedian Josie Long.

10 June, 6.30pm (with Q&A) - Crucible Theatre

LIVE EVENTS

Two spectacular musical events stand out at Doc/Fest 2015. The prolific composer and arranger Michael Nyman brings his **War Work: 8 Songs With Film** to the City Hall on 6 June (see page 40). Elsewhere, Festival of the Mind presents **Sounds of the Cosmos** at the Crucible on 9 June, which sees Holst's **The Planets** performed by the Sheffield Rep Orchestra and conducted by George Morton, accompanied by newly commissioned visuals by Human and commentary from astronomer Paul Crowther.

You will also find an array of filmmaking masterclasses, with Joshua Oppenheimer, Brett Morgen, John Akomfrah and Jeanie Finlay, as well as TV favourites in conversation, including Lucy

Worsley, Davina McCall and Nicky Campbell, and Jon Snow. And of course, check out the return of Doc/Fest favourite Adam Buxton presenting the Best of BUG.

INTERACTIVE EVENTS

Doc/Fest has teamed up with Site Gallery to co-present a virtual reality arcade featuring nine interesting and diverse VR experiences. The Interactive Exhibition at Millennium Gallery showcases the best in interactive documentary, with 16 immersive works that use technology to allow us to fully inhabit the worlds of storytellers. Elsewhere, Castle House will house **Final Days**, a newly commissioned video and sculpture installation by Heather Philipson which explores the building's former life as a department store through a suite of six videos separated into 'departments'.

Visit the Doc/Fest website for the full festival programme. You can buy tickets for single events from £8 or invest in a festival pass for full access to all films, talks, masterclasses, workshops, interactive events and parties. The Doc/Lovers wristband gives access to all films from £50.

Ryan Finnigan

sheffdocfest.com

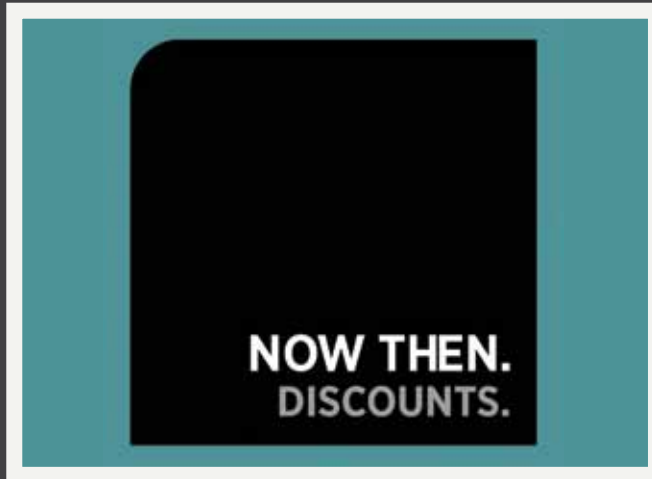


The Look of Silence (2014)

FAVOURITES

OUR PICK OF INDEPENDENT SHEFFIELD

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NOW THEN DISCOUNTS APP

NOWTHENMAGAZINE.COM/DISCOUNTS

Since its launch in September last year, the Now Then Discounts App has gone from strength to strength. The app has had over 7,000 downloads (we're aiming for 10,000 by Christmas) and currently supports over 100 local traders. Plus, it's completely free to download. Not bad, eh?

Designed as a tool for independent traders in Sheffield, the app encourages people to make ethical shopping choices that support the local economy. It's also a great way to keep up to date with Sheffield's finest enterprises and save a few pennies across a range of bespoke offers, from free cake to exclusive drinks offers in some of the city's favourite bars. And we don't want to brag or anything, but it's currently rated 4.5 out of 5 stars on the Google Play Store. Just saying.

Recently, we've given the app a bit of an update to enhance its usability through additional features, including automated emails to traders, push notifications to app users (coming very soon), and a New Offers section. There are currently two options available to traders who are interested in being listed on the app - sign up for a 6-month term at £15 per month plus VAT or invest in a 12-month term for a total of £150 plus VAT, a significant saving of £30 as our way of saying thanks for committing. We've got loads of new offers lined up over the next few months, so watch this space.

More information, visit nowthenmagazine.com/discounts or email discounts@nowthenmagazine.com.



SHEFFIELD BEER GARDENS

#REALALE

Sheffield, summer is upon us, and with longer and brighter days comes the desire to frolic in the bountiful beer gardens of real ale pubs. This month we pay homage to a few pubs whose gardens we at Now Then have enjoyed.

Starting in Meersbrook, you'll find two fantastic beer gardens in The Sheaf View and The Brothers Arms, the latter offering perhaps the best view of the city's skyline. On 9 June you'll find the Sheaf View winning CAMRA's pub of the month and celebrating the launch of a new local brewery, Neepsend Brew Co.

Heading across onto Abbeydale Road, you'll land at the ever-popular Broadfield, brother to The York in Broomhill, both pubs ideal for after-work drinks and weekends in the sun. Trailing towards town, we'd recommend paying the University Arms a visit for solid sustenance and one of the largest beer gardens in the city centre, but the Rutland Arms and the Red Deer are also undoubtedly worth a look-in.

At this point it's downhill towards Kelham Island. Why not stop in at Shakespeares for a few pints amongst their Gondor-like stone turrets and then head onwards to The Kelham Island Tavern, home to a beer garden of Eden, where you can sample some of the best kept pints in Sheffield at their annual beer festival from 18 June.

We know we have barely scraped the surface of pub garden possibility, so if your favourite summer haunt has been missed, tweet us with the #realale hashtag and we'll head down to sample and report back.

SHARPEN UP! CUTLERY AND CRAFT FAIR

28 JUNE
PORTLANDWORKS.CO.UK/EVENTS

Following the success of last year's fair, Portland Works opens its doors again this summer for a day showcasing quality Sheffield craft products. In aid of their repair and restoration fund, Sharpen Up! offers much more than metal.

There will be a variety of crafts on display across 25+ stalls in addition to refreshments, live music and demonstrations. Bring your wood chisels or garden shears for sharpening or peruse Whirlow Hall Farm's food stall. And if that's not enough, Michael Dowse will be doing antique valuations. Entry £1. Free for children.

THE BEER ENGINE

17 CEMETERY ROAD
BEERENGINESHEFFIELD.COM

Located just off London Road, The Beer Engine has only been open for a matter of months, but it's already attracting a good crowd with a penchant for great ale and tasty, affordable tapas. They have six hand-pulled cask ales and four keg ales on at any one time, alongside a solid line-up of premium lager, cider and wheat beer, and plenty of bottles to boot.

Food-wise, they've got a great tapas menu, with everything priced between £2.50 and £3.50. We strongly recommend the chargrilled chorizo, the black scotch egg (packed with black pudding) and the arancini. Veggies, check out the pearl barley risotto and the root veg chips with homemade ketchup.

EROICA BRITANNIA

19-21 JUNE
EROICABRITANNIA.CO.UK

'The Most Handsome Festival in the World', Eroica Britannia, returns to the Bakewell Showground this month for a second year, showcasing cycling, vintage style, food and drink, fashion and, of course, flamboyant dressing up for 'Best in Show'.

The three-day family festival celebrates the best of independent music with a cracking line-up of bands and DJs. Lose yourself in over 200 amazing shops and experiences. Also, take the time to enjoy Graze, the specialist food festival, crammed full of award-winning food and drink vendors, and get your family and friends in training for the vintage-style family sports day on the Sporting Lawns. See website for ticket info.

STEAM YARD COFFEE CO

95-97 DIVISION STREET
@STEAMYARD

Nestled in a grade II listed former silverworks on Devonshire Quarter, this cult coffee house is always abuzz with the comforting hum of caffeine-fuelled conversation. There is something very singular about Steam Yard. The retro interior and local artwork hanging on the walls give off a casual vibe to match the sweet, subtly fruity taste of their home blend, Red Brick by Square Mile, best served as a classic flat white with a Depot Bakery donut for £3 (ask for a Steve McQueen). Weekly guest blends also on offer.

They also serve a range of delicious iced coffees, perfect for sipping on sunny afternoons in the courtyard. Pop in, enjoy an affogato and see for yourself.

#7

REFRESHING BLONDE CRAFT BEER
ABBEYDALEBREWERY.CO.UK

Did we mention that we love Abbeydale Brewery? Those lot are good eggs, and once again they've made us a tasty alcoholic beverage, this time with a new twist. #7 is a keg beer (crisp and carbonated, 4.5%) celebrating seven years of Now Then. It's also Abbeydale's seventh pale keg beer and it's made with seven American and European hops. Hence the name.

By the time you read this, #7 should be on sale across the city. We had the pleasure of sampling it last month and it's a real treat - a tasty blonde with tropical notes and a crisp lime finish. It's the perfect accompaniment for that heat wave we should be due by now...

CARDS AGAINST HUMANITY

CARDSAGAINSTHUMANITY.COM

In a civilised world of cultural acceptance and the tolerance of others, sometimes it's nice to throw off the shackles of political correctness and be a complete arse. Cards Against Humanity is a deliciously and hilariously horrible card game which operates on the very simple premise of one player reading a black card and the others responding with their funniest white card.

From the spectacularly dubious Jimmy Savile references to the inevitable anal beads card, there really is something for everyone. Let out your inner arsehole. It's healthy once in a while. Plus, if you're skint, you can download a free PDF from their website and make your own set.

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+ OUR SAVING DAY

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+ ELENIA

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I DIVIDE

+ SILHOUETTES

THU 9TH JUL - £11 ADV - 7PM *

AREA 11

+ SUPPORT

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SNOT

+ SUPPORT

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AT THE NIGHT KITCHEN****FRIDAY & SATURDAY >>> DAYTIME & EVENING****BEER & BLUES -****FRIDAY 6PM - 11PM >>>** DALE STORR BAND / LEEDS CITY STOMPERS / RED RIVER REBELS
THE GREEN CITY BLUES DANCERS / SEMI ACOUSTIC BLUES FT. 13 WOMEN IN COURTYARD**SATURDAY 2PM - 11PM >>>** THE BEARCATS / DOWNTOWN ROOTS / DOSCH / BLACK THUNDER REVIEW
TOM KILNER BAND / M & J BLUES / SEMI ACOUSTIC BLUES FT. 13 WOMEN IN COURTYARD00:00 - 07:00 <<< **FRIDAY NIGHT**
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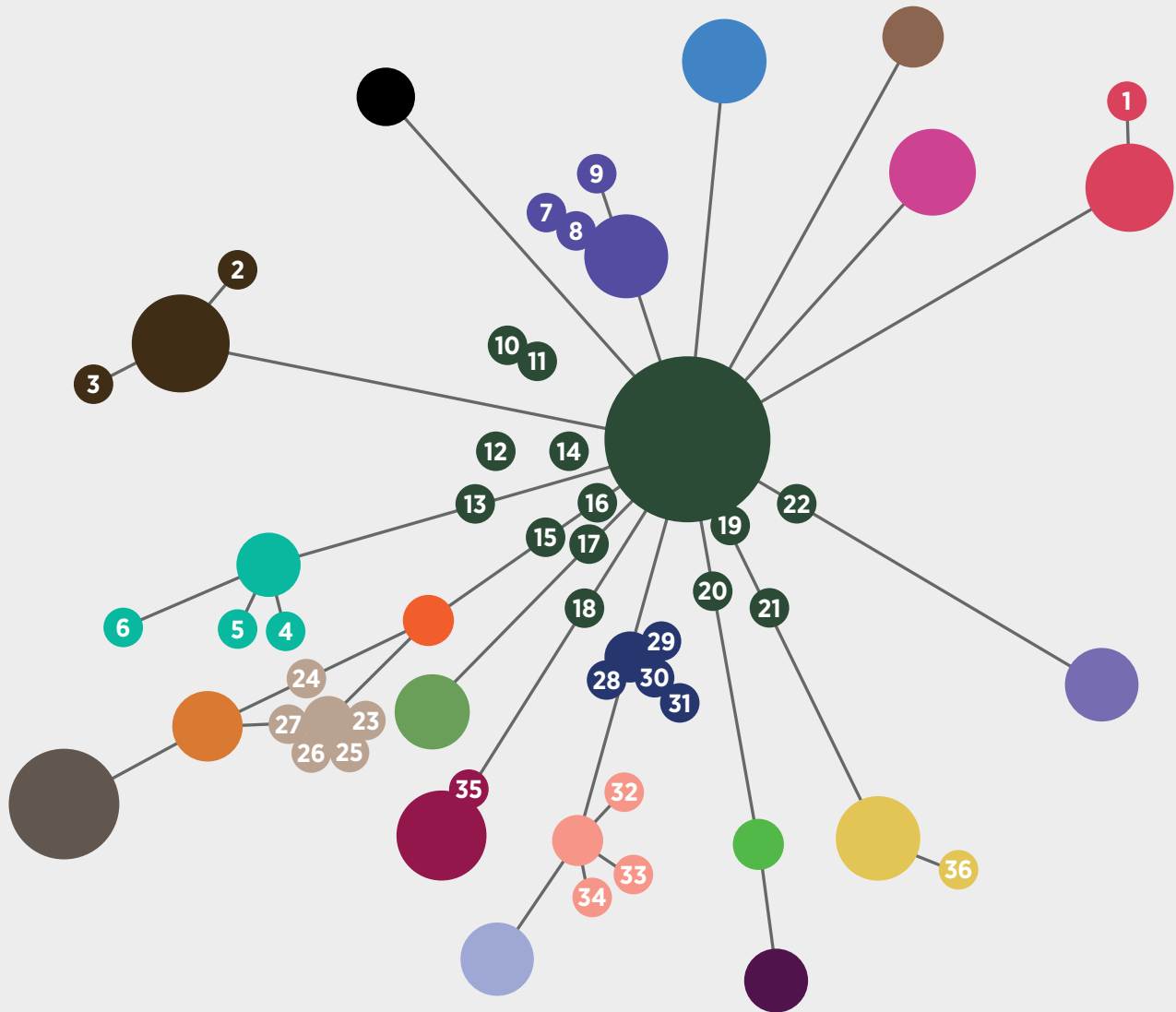
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● 32. THE RUDE SHIPYARD 33. ABBEYDALE BREWERY 34. THE BROADFIELD

● 35. BANNERDALE OSTEOPATHS

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